MUSIQUE DE LA GRÈCE ANTIQUE

(Music of Ancient Greece)

ATRIUM MUSICAE DE MADRID
Artistic direction by
GREGORIO PANIAGUA

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U*nited here for the first time are the rare fragments of music which have come down to us from Ancient Greece. We have added the only surviving musical fragment of Imperial Rome: four mutilated measures from a work by Terence. It is as if nothing were left of the Acropolis but a few scattered bits of columns and a pair of ruined capitals. In effect, though admirable testimonies to Hellenic culture survive in the architecture and literature, nothing remains of its music, the performance of which was a veritable institution in Greece, but these sparse fragments miraculously preserved in a few papyrii and marbles and in other documents copied in the Middle Ages, the Renaissance and the Baroque era. These have been included in the recording in order to render them the importance they deserve, despite the fact that certain musicologists discredit them as apocryphal. This then is the panorama of the music which was practiced on every occasion, and which formed an integral part of daily life in Ancient Greece.*

Fortunately, works of musical theory did not suffer the same fate. Numerous treatises in Greek, Latin and Arabic have survived which, mingled with the study of other material, became integrated into the cultures of all Western peoples, the heirs of Hellenic learning.

Greek music employed two systems of notation: one instrumental, composed of 15 distinct signs probably derived from an archaic alphabet; and the other vocal, based on the 24 letters of the Ionian alphabet. The two types of notation were used indiscriminately, as is borne out by the Delphic Hymns and the Pythian Ode of Pindar. The latter has come down to us thanks to Athanasius Kircher, who studied it and made a copy of it in the 16th century.

As regards rhythm, it is very rare that one finds graphic indications as in the case of the Epitaph of Seikilos or in some of the inscriptions collected by Bellermann. We have extricated it from the texts themselves.

We do not claim, with this record, to be making a mere compilation of what has been preserved of Greek music, neither are we attempting to dissect an archaeologically cold and distant document. It is more in the nature of the personal expression of a profoundly sad feeling in the face of an irremediable loss. As far as I have been able to, I have reconstructed certain Ancient Greek instruments: lyres, aulos, kitharas, and even a hydraulic organ. They are to be found reproduced by the hundreds (a further proof of the preponderant role of music in Greek society) in a variety of documents – vases, bas-reliefs and paintings – depicting different phases of life. A study of the musical theory and of everything pertaining to the Greek art of music has led us to the conclusion that to restore its value to the music, it would not do to treat it as an archaeological element which could be more or less faithfully restituted, but that we had to infuse it with new life through our own spirits.

*Before sounding the first note of the Euripides papyrus, we commence the recording with a sonorous explosion which, in the manner of the "**Anakrousis**" or preludes, recreates the silence necessary to enter into contact with a music as remote and unknown as this.*

And then, we have treated the innumerable lacunae which exist in the papyrus fragments and bits of marble in various ways: either by total silence, like the use of a neutral cement in the restoration of a painting or sculpture; or, whenever the melodic line

could be joined onto the next fragment, by restoring them "anti-archaeologically", deliberately coloring them with a little (but not too much) imagination; or else by filling the irreparable gap with sounds, noises and disconnected chords, painful and tonally dissonant, as in the case of the Oslo papyrus.

In conclusion, a Creto-Paeonic rhythm (^_^ / ^_^ / ^_^) in a progressively accelerated tempo leads us to the ***Epilogue-Catastrophe****, reflecting on the double meaning of the word "****Katastrophe****": that of chaos and disorder as we currently use it, and that which has a musical connotation, i.e., the return to a point of rest and axial equilibrium of a lyre string after it has ceased to vibrate.*

Gregorio Paniagua

NOTE*: We wish to express our admiration, our gratitude and our remembrance to all those men and women, alive and dead, who, by their opinions, assistance, directives, encouragement, ideas, contacts, tortoises (sic), enthusiasm, studies and publications, have made this recording possible:*

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MUSIQUE DE LA GRÈCE ANTIQUE

TRACKS

1a) ***ANAKROUSIS*** *(Gregorio Paniagua, Atrium Musicae).*
Gregorio Paniagua -- epigoneion, discos
Beatrice Amo -- magadis, roptron, hand-bells
Eduardo Paniagua -- psalterion, hand-rattle
Pablo Cano -- tympanon, echeion
Luis Paniagua -- tympanon, roptron, cymbala
Maximo Pradera -- kithara, tympanon
Carlos Paniagua -- cymbala, tympanon, Helmholtz siren

1b) ***ORESTES STASIMO*** *(Fragment of a Chorus of Orestes by Euripides, ca. 480-406 B.C.). A fragment of papyrus in the collection of the Archduke Reiner, Vienna. Papyrus G 2315, saec. III/II B.C., from Hermopolis Magna, Egypt. Vocal notation.*
Gregorio Paniagua -- cymbala, chant
Beatrice Amo -- magadis, chant, bell
Eduardo Paniagua -- plagiaulos, chant, cymbalion
Pablo Cano -- aulos, chant, cymbala
Luis Paniagua -- psaltinx, chant
Maximo Pradera -- kithara, chant
Carlos Paniagua -- epigoneion, chant, discos

2) ***INSTRUMENTAL FRAGMENTS FROM CONTRAPOLLINOPOLIS*** *(saec. II/III A.D.). Berlin Papyrus 6870. Instrumental notation.*
Gregorio Paniagua -- kitharis
Eduardo Paniagua -- seistron I & II
Luis Paniagua -- seistron III
Maximo Pradera -- kithara

3) ***FIRST DELPHIC HYMN TO APOLLO*** *(ca. 138 B.C. by an Athenian composer). Slab of marble discovered in May 1893 in the ruins of the Treasury of the Athenians at Delphi. Now preserved in the Museum of Delphi: Delphi Inv. No. 517, 494, 499. Vocal notation.*
Gregorio Paniagua -- kithara, chant
Eduardo Paniagua -- chant, recitative, krotala
Pablo Cano -- trigonon
Luis Paniagua -- tympanon I & II, chant
Maximo Pradera -- kithara, chant

4) ***TECMESSA'S LAMENT*** *(saec. II/III A.D.). Berlin Papyrus 6870. Vocal notation.*
Gregorio Paniagua -- syrinx
Beatrice Amo -- chant
Eduardo Paniagua -- photinx
Luis Paniagua -- pandoura

5) ***VIENNA PAPYRII 29825 / G 13763 / 1494*** *(saec. III/II B.C).*
Gregorio Paniagua -- chant, kithara, chorus
Beatrice Amo -- magadis, chorus
Eduardo Paniagua -- seistron I & II, chant, tympanon, rattle, chorus
Pablo Cano -- chant, sambyke, chorus
Luis Paniagua -- salpinx, bottle, tympanon, chorus
Maximo Pradera -- recitative, chorus
Carlos Paniagua -- cymbalon, seistron III, trichordon, chant, chorus

6) ***HYMN TO THE SUN*** *(Mesomedes of Crete, ca. 130 A.D.).* *******
Gregorio Paniagua -- recitative, kithara
Beatrice Amo -- barbitos, recitative
Eduardo Paniagua -- monaulos, cymbala, recitative
Pablo Cano -- trigonon
Luis Paniagua -- monochordon, pandoura, rattle, recitative
Maximo Pradera -- kithara, recitative
Carlos Paniagua -- phorminx

7) ***HYMN TO THE MUSE*** *(Mesomedes of Crete, ca. 130 A.D.).* *******
Gregorio Paniagua -- kithara
Beatrice Amo -- chant
Luis Paniagua -- canon (monochordon)

8) ***HYMN TO NEMESIS*** *(Mesomedes of Crete, ca. 130 A.D.).* *******
Gregorio Paniagua -- aulos teleioi
Beatrice Amo -- seistron
Eduardo Paniagua -- plagiaulos
Pablo Cano -- tympanon I
Luis Paniagua -- askaules
Maximo Pradera -- tympanon II
Carlos Paniagua -- aulos hyperteleioi

****** *Preserved in diverse Byzantine MSS. First printed edition by Vincenzo Galilei, 1581.*
Mesomedes -- Conspectus codium:
V. Venetus Marcianus app. cl. VI, 10, saec. XIII-XIV
C. Parisinus Coislinianus graecus 173, saec. XIV
N. Neapolitanus graecus III C4, saec. XV
Ve. Venetus Marcianus graecus 994, saec. XIV
O. Ottobonianus graecus 59, saec. XIII-XIV

9) ***MICHIGAN PAPYRUS*** *(saec. II A.D.).*
Gregorio Paniagua -- kithara
Beatrice Amo -- seistron I & II, rattle, handclaps
Eduardo Paniagua -- photinx, lamentation
Pablo Cano -- recitative
Luis Paniagua -- kithara
Carlos Paniagua -- parthenioi monaulos, seistron III & IV

10) ***AENOI NEFELAI*** *(Aristophanes, 450-385 B.C.). 15th-century MSS., Munchen Aristophane Nuèes 275/277.*
Gregorio Paniagua -- call, elymos
Beatrice Amo -- xylophonon, physallis
Eduardo Paniagua -- aulos calaminos, aulos teleioi
Pablo Cano -- chant, hydraulos
Luis Paniagua -- aulos paedikoi
Maximo Pradera -- voice in echo, epigoneion
Carlos Paniagua -- aulos hyperteleioi

11) ***EPITAPH OF SEIKILOS*** *(Seikilos, son of Euterpe, 1st c. A.D.). Engraved on a column at Tralles, Asia Minor. Discovered and published by Ramsay, 1883. Musical signs deciphered by Wessley, 1891. The stone itself, long preserved in the collection of Young at Doudja, disappeared after the burning of Smyrna (September 1923). Now in the Copenhagen Museum, Inv. No. 14897.*
Gregorio Paniagua -- lyra
Beatrice Amo -- recitative, chant

12) ***PAEN, BERLIN PAPYRUS 6870*** *(ca. 160 A.D.). Vocal fragments of Contra-pollinopolis. Papyrus originating from Thebes, preserved in the Berlin Museum, No. 6870 verso (Ajax Tragedy). Vocal notation.*
Gregorio Paniagua -- chorus, tityros, krotala, kithara
Beatrice Amo -- tympanon
Eduardo Paniagua -- chorus, aulos paedikoi, hand-bells
Pablo Cano -- chorus, monaulos, trigonon
Luis Paniagua -- chorus, parthenios aulos, trigonon
Maximo Pradera -- recitative, askaules
Carlos Paniagua -- aulos, cymbala, bakyllion, baboulion

13) ***ANONYMI BELLERMAN *****
I. Kolon exasimon
II. Allos exasimon
III. Tetrasimos
IV. Allos exasimos
V. Dodekasimos
VI. Allos dodekasimos
VII. Okto kedakasimos
Gregorio Paniagua -- kitharis, lyra
Eduardo Paniagua -- Thracian aulos, xylophonon
Pablo Cano -- nablas, sambyke
Luis Paniagua -- pandoura, tumpanion
Maximo Pradera -- kitharis
Carlos Paniagua -- Thracian aulos

***** ANONYMI BELLERMANN 97-104. Conspectus codicum:***
V. Venetus Marcianus appl. cl. VI, saec. XIII-XIV
N. Neapolitanus graecus III. C4, saec. XV
F. Florentius Ricc. 41, saec. XVI

14) ***FIRST PYTHIAN ODE*** *(Pindare, 522-466 B.C.). Musurgia Universalis I, p. 541, 17th cent., Athanasius Kircher. Musica veteris specimen. "Musica veterum ostris notis musicistono lydio expressa", "Sicilae bibliotheca monasterii S. Salvatoris luxta Portum Messanensem".*
Gregorio Paniagua -- chorus, kithara
Beatrice Amo -- chorus, nabla
Eduardo Paniagua -- chorus, lyra
Pablo Cano -- chant
Luis Paniagua -- chorus, phorminx
Maximo Pradera -- chorus, kitharis
Carlos Paniagua -- xylophonon, Apuglian seistron

15) ***OXYRHYNCHUS PAPYRUS*** *2436 (saec. I/II A.D.). Fragment of a monody, perhaps taken from the "Meleagros" of Euripides.*
Gregorio Paniagua -- kithara
Pablo Cano -- nabla
Luis Paniagua -- small handbells, seistron
Maximo Pradera -- voice in echo, epigoneion
Carlos Paniagua -- tympanon, cymbala

16) ***CHRISTIAN HYMN OF OXYRHYNCHUS*** *(saec. III/IV A.D.). Hymn to the Trinity. This is the earliest testimony of the song of the Church. There are no other fragments of Byzantine music before the 9th century. Papyrus found at Oxyrhynchus (Egypt). Pap. Oxy. 1786. Vocal notation.*
Gregorio Paniagua -- recitative, chorus, pektis
Eduardo Paniagua -- chorus, handbell
Pablo Cano -- chorus
Maximo Pradera -- chorus
Carlos Paniagua -- shell sistron

17) ***HOMERO HYMNUS*** *(Homer?). Benedetto Marcello. Estro poetico-harmonico. Venetia 1724. "Parte di canto greco del Modo Hippolido Sopra un' Inno d'Omero a Cerere".*
Gregorio Paniagua -- chorus
Beatrice Amo -- chorus
Eduardo Paniagua -- chorus, xylophonon
Pablo Cano -- chorus, hydraulos
Luis Paniagua -- chorus
Maximo Pradera -- chorus
Carlos Paniagua -- monaulos

18) ***ZENON PAPYRUS, CAIRO FRAGMENT*** *(saec. III B.C.). Zenon Papyrus 59533, Cairo Museum.*
Gregorio Paniagua -- recitative, cymbala
Eduardo Paniagua -- aulos teleioi
Pablo Cano -- hydraulos

19) ***TERENCIO, HECYRA 861*** *(Terence). Versus 861. Hecyra of Terence. Unique fragment preserved of Roman music. Codex Victorianus Laurentianus XXXVIII-24, saec. X.*
Gregorio Paniagua -- psalterium
Pablo Cano -- laurel branch, chant

20) ***POEM, MOR 1, 11f MIGNE 37, 523*** *(Grigorios Nazianzenos). Athanasius Kircher (+1680), Musurgia Universalis 1650. Schema Musicae Antiquae. "Bibl. S. Salvatore, Messina, Silicia", "Bibliothecam Graecis Manuscriptus", 17th century.*
Gregorio Paniagua -- chorus
Beatrice Amo -- chorus
Eduardo Paniagua -- bass flute, chorus
Pablo Cano -- chorus
Luis Paniagua -- chorus, cymbals
Maximo Pradera -- chorus
Carlos Paniagua -- bass flute

21) ***SECOND DELPHIC HYMN TO APOLLO*** *(Limenios, son of Thoinos, an Athenian of about 128 B.C.). Slab of marble in several fragments discovered in the Treasury of the Athenians at Delphi in 1893. Preserved at the Museum of Delphi, Delphi Inv. No. 489, 1461, 1591, 209, 212, 226, 225, 224, 215, 214. Instrumental notation.*
Gregorio Paniagua -- diklamos, trichordon, plagiaulos, triton I, kithara, monaulos
Beatrice Amo -- recitative, seistron I & II, krotala, cymbalion
Eduardo Paniagua -- photinx, cymbalion, monaulos, kitharis, bakyllion
Pablo Cano -- krotala, hydraulos
Luis Paniagua -- pyxinos aulos, triton II - keras, roptron, tympanon
Maximo Pradera -- kithara, pyxidion hydraulos, cymbala
Carlos Paniagua -- diaulos, Apuglian seistron, xylophonon

22a) ***OSLO PAPYRUS A/B*** *(saec. I/II A.D.). Papyrus Oslo 1413 A & B. Tragic texts. Published by Amundsen and Winnington-Ingram in Symbolae Osloenses, 1955. Vocal notation.*
Gregorio Paniagua -- kithara I, recitative, chant
Beatrice Amo -- magadis
Eduardo Paniagua -- monaulos, epigoneion, krotala
Pablo Cano -- psalterion
Luis Paniagua -- kithara II, tympanon
Maximo Pradera -- kithara III
Carlos Paniagua -- kithara IV, seistron

22b) ***EPILOGOS-KATASTROPHE*** *(Gregorio Paniagua).*
Gregorio Paniagua -- psalterion, discos, mortarium
Beatrice Amo -- skindapso, roptron, sleigh-bells
Eduardo Paniagua -- crepitaculum, epigoneion
Pablo Cano -- krotala, discos
Luis Paniagua -- tympanon, roptron, cymbala, mortarium
Maximo Pradera -- kithara, ceramic pot
Carlos Paniagua -- tympanon, Helmholtz siren, cymbala

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TEXTS

1b) ***STASIMON FROM "ORESTES"**, Euripides*

I groan, I groan, thinking of the blood of your mother, the blood that drives you mad.

Good fortune has no stability among mortals; like the sail of a speeding boat, a god rocks in and engulfs it in horrible misfortune, fatal, voracious as the waves of the sea.

3) ***FIRST DELPHIC HYMN TO APOLLO**, by an Athenian composer*

Hear me, you who possess deep-wooded Helicon, fair-armed daughters of Zeus the magnificent! Fly to beguile with your accents your brother, gold-tressed Phoebus who, on the twin peaks of this rock of Parnassus, escorted by the illustrious maidens of Delphi, sets out for the limpid streams of Castalia, traversing, on the Delphic promontory, the prophetic pinnacle.

Behold glorious Attica, nation of the great city which, thanks to the prayers of the Tritonid warrior, occupies a hillside sheltered from all harm. On the holy altars Hephaestos consumes the thighs of young bullocks; mingled with the flames, the Arabian vapor rises toward Olympus. The shrill rustling lotus murmurs its swelling song, and the golden kithara, the sweet-sounding kithara, answers the voice of men.

And all the host of poets, dwellers in Attica, sing your glory, god, famed for playing the kithara, son of great Zeus, beside this snow-crowned peak, o you who reveal to all mortals the eternal and infallible oracles. They sing how you conquered the prophetic tripod guarded by a fierce dragon when, with your darts you pierced the gaudy, tortuously coiling monster, so that, uttering many fearful hisses, the beast expired. They sing, too, how the Gallic hordes, in their sacrilegious impiety, when trying to cross…Let us go, son, warlike scion…

4) ***TECMESSA'S LAMENT***

Of the self-murdering hand and the sword **i**…
O, son of Telamon, yours, Ajax, **e**…
by Odysseus the criminal, who **te**…
wounds, the yearning…
(… … …)
blood on the ground of…

5a) ***VIENNA PAPYRUS 29825***

a/b recto

(…) the goddess, hatred **y**…
(…) on the ground…
this impulse should…
freely or together…
to him who bears the bridle, in those of Nyssa…
by the nether world [in the Phrygian mode] came to the bottom…
(…) go fragile maids…
(…) virgins drawing the hands…
(…) **i** *rounds* **kè**…

a/b verso
(…) **sen** *carrying in the arms…*
(…) **oi** *you with free…*
(…) with longing, young, someone…
(…) **on** *of the devil, who to you also…*
(…) many indulged by all the Achaeans.
(…) **oun** *idiot…*
to run **a***…*
mat'o th*…*
indefatigable…
(…) **o***…***nthen***…*
(…) to the girl…
(…) with joyous…

c/
(…) **yo***…***y***…***one***…*
(…) **tek***…***ort***…***poro***…*
(…) **aire***…***e phil***…*
(…) **tis***…***gin***…*

d/
(…) **ta***…*
(…) **aros** *so that…*
(…) **ain ed***…*

e/
(…) **sen** *like* **epha***…*
(…) by valleys…
(…) **ain ed***…*

f/
(…) **tais da***…*
(…) concave…
(…) he says the men…
(…) **ousa***…***ana***…*
(…) **as na***…*

5b) ***VIENNA PAPYRUS G 13763/1494***
(…) **tan ta***…*
(…) **eotia***…*
(…) of Zeus…
(…) **st***…*
(…) **o…thasa***…*
(… … …)
in common **d***…*

6) ***HYMN TO THE SON**, Mesomedes of Crete*

Let the heavens be silent, the earth, the sea, the winds.
Mountains, valleys, echoes and the sons of birds, keep silent!
Phoebus of the long and beauteous hair is coming.
Father of the dawn, with eye of dazzling white, you, with the glorious golden tresses, lead your rosy chariot along the limitless roads of the sky, following the winged footprints of the steeds, intertwining your curling rays, surrounding the whole earth with your resplendent light. Your rivers of immortal fire give life to the smiling day. For your, the imperturbable chorus of stars dances on Olympus accompanying their free melody on Phoebus' lyre; and in front, the pale Moon leads the rhythmic times of the seasons by the cadenced movement of white calves. Your benevolent spirit rejoices in turning the myriad-robed earth.

7) ***HYMN TO THE MUSE**, Mesomedes of Crete*

Sing, Muse, dear to me,
and prelude my own song.
Let a breeze come forth from your groves,
make my soul tremble.

O wise Calliope who directs the gracious Muses,
and you whose wisdom initiates the mysteries,
Son of Latona, Delian, Paean,
help me with your favor.

8) ***HYMN TO NEMESIS**, Mesomedes of Crete*

[Words omitted in performance]
Winged Nemesis, turner of the scales of life, blue-eyed goddess, daughter of justice, who, with your unbending bridle, dominate the vain arrogance of men and, loathing man's fatal vanity, obliterate black envy; beneath your wheel, unstable and leaving no imprint, the fate of men is tossed; you who come, unnoticed, in an instant, to subdue the insolent head. You measure life with your hand, and with frowning brows, hold the yoke. We glorify you, Nemesis, immortal goddess, Victory of the unfurled wings, powerful, infallible, who shares the altar of justice and, furious at human pride, casts man into the abyss of Tartarus.

9) ***MICHIGAN PAPYRUS 2958***

Nothing, O beloved, if it is that in the heart…
(…) **t***…someone, if once by a younger…*
in the tomb. Sometimes you said that…
That which to him who is close, no matter where **so***…***os ik***…*
(… … …)
(…) beloved…
(…) to to you by chance **o***…***r***…***tha***…***s***…tell me clearly, tell me…*
(…) of those whose deliverance has come. What return?…
(…) earth here to me. Of that which has appeared…
(…) explain to them, explain, how good…
(…) et the joy of the unexpected does not exist…
(…) resplendent now…
And in turn something else causes me again to hurry toward us…

(continued)

(…) **i***…I could not know these things that are here…*
astonishment produces…
(…) **son** *ghosts…*
*(…) Agisthos…do not say. By that…***ta***…***na***…*
(…) **s krate***…by what terror appalled…*
*(…) O, islander, towards what place…***oi***…*
(…) **a** *thought* **pat***…*
(…) clearly to…
to him who at home **a***…*
(…) **r***…***son** *arrived at some point on earth…*
(…) **sa** *however to see these things…*

10) ***ARISTOPHANES: THE CLOUDS 275-277***
Immortal clouds, let us arise, showing ourselves
as beings obedient to deep-thundering Father Ocean.

11) ***EPITAPH OF SEIKILOS***
I am an image in stone.
Seikilos put me here, where I am
forever, the symbol of eternal remembrance.

As long as you live, shine;
afflict yourself with nothing beyond measure;
your life is of brief duration;
time claims its tribute.

12) ***PAEN, BERLIN PAPYRUS 6870***
Paean, O Paean! Let our songs exalt the glory of Phoebus who is gladdened by the cape of Delos and the valley of the Inopus, the whirlpools of the Xanthus and the alurel-flowered Ladon, the springs of the Ismenus and of Crete, famed for temples.
Paean, who, uniting your beautiful voice with those of the Muses, established the songs before the sacred fonts of Delphi, you who, with tresses surrounded by flaming beams, with your powerful bow protected Leto, your mother, from insult; may your eternal glory honor the inextinguishable light that Zeus, exchanging it for yours, sent to illuminate the shining splendor by which the fruits, born out of the pale-colored clods of earth, are nourished.

14) ***FIRST PYTHIAN ODE****, Pindar (A. Kircher)*
Lyre of gold, Apollo's and the violet-wreathed Muses', who hear you when the festival begins; the singers and the dancers always follow you when on your trembling strings you sound the prelude to mark the beginning of the chorus; you even quench the wounding thunderbolt's flame.

15) ***OXYRHYNCHUS PAPYRUS 2436***
(…) **ionata***…***e***…***e***…but I touch* **l***…*
(…) **n***…But the* **mo***…***ni***…son of Area* **Hymes***…*
to deliver you from misfortune, dance…
(…) **t non***…learn, remember…*
(…) there remains still a lighted candle among you, young ones…
(…) one changes. **En***, son of goatherds, new ones* **o***…*
(…) **pes** *shepherds, cowherds, maenads* **do***…*

16) ***CHRISTIAN HYMN FROM OXYRHYNCHUS***
To thee, Father of the Universe,
Father of time, let us all sing together
all the blessings of the world…
(…) That the blessings of God be not killed, neither in the evening nor in the morning. That the stars, bearers of light, and the springs of the impetuous rivers no longer keep silent. And while we celebrate in our hymns the Father, the Son and the Holy Spirit, let all the properties of creation intone this refrain: Amen, Amen. Strength, praise, eternal glory to the only dispenser of all good. Amen, Amen.

17) ***HOMERIC HYMN****, Bendetto Marcello, "Parte di Canto greco del modo Hipolidio sopra un 'Inno d"Omero a Cerere" ("Part of a Greek song in the Hypolydian mode on a 'Homeric Hymn to Ceres'")*
I begin my song in honor of you, Demeter, venerable divinity of the beauteous tresses, in your honor and of your daughter, the most fair Persephone. Hail, goddess, protect this city and begin this song.

18) ***ZENON PAPYRUS, CAIRO FRAGMENT***
(…) to you, this companions of the suppliant **au***…*
(…) **thi** *beaten to the knees…*
(…) **don***.*

19) ***TERENCE: HECYRA verse 861***
that no nicer man than you exists.

20) ***GREGORY OF NAZIANZEO: POEM, MOR 1, 11f*** *(A. Kircher)*
Hail, Virgin, gift of God, giver of good, Mother of happiness…

21) ***SECOND DELPHIC HYMN TO APOLLO*** *by Limenios, son of Thoinos, Athenian*
[Some words are omitted in performance]
Come to these far-looking heights whence rises the double peak of Parnassus, dear to dances, and preside over my songs, O Pierides, dwellers on the snowy rocks of Helicon. Come, sing the golden-haired Pythian, the master of the bow and lyre, Phoebus, born of the blessed Leto beside the illustrious lake when, in her pangs, she touched with her hands the verdant bought of the glaucous olive tree.

(continued)

The celestial vault was filled with rejoicing, cloudless, radiant; in the full of the air the winds stopped their impetuous flight. Nereus appeased the fury of his roaring floods; so did the great Ocean who, with his wet arms, envelops the earth. Then leaving the Cynthian isle, the god came to the land of harvests, the noble Attic land, and stopped close to the steep hill of the Tritonid goddess. The Libyan lotus, pouring forth its sweet song, hailed him, mingling its soft voice with the modulated chords of the kithara; and all at once, the echo that haunts the rock cried Paean, **iè** *Paean! The god rejoiced; privy to the mind of his father, he recognized the immortal plan of Zeus. This is why, since that time, Paean has been invoked by us all, the autochthonous [aboriginal] people, and by the poets sheltered by the city of Cecrops, sacred horde whom Bacchus struck with his thyrsis.*
But, O master of the fateful tripod, on the way towards this crest of Parnassus, trodden by the gods, friend of holy ecstasies! It is there, your violet tresses girded by a laurel bough, that you dragged, O king, with your immortal hands, great blocks, foundations of your temple, when you saw before yourself the monstrous daughter of the earth.
But, O son of Latona, god of the caressing look, you pierce with your arrows the wild child of the earth and you utter a cry of triumph; she felt the desire of her beloved mother. So you watched, O lord, beside the sacred navel of the world when the barbarian horde, profaning your prophetic seat to plunder its treasures, perished, submerged in the tempest of snow.
But, O Phoebus, protect the city of Pallas, founded by the gods, and its noble people; you too, O queen of the bows and the Cretan hounds, Artemis; and you, venerable Latona! Watch over the dwellers of Delphi so that they and their children, their spouses, their dwellings might be shielded from all harm! Look with a propitious eye upon the servants of Bacchus, victors in the sacred games! May, with your aid, the empire of the Romans, crowned with lances, ever flourishing in imperishable youth, grow and advance from victory to victory!

22a) ***OSLO PAPYRUS 1413, A/B***

[Some words are omitted in performance]
a/
(…) bustle **atr***…*
(…) **pheron** *hidden cloud* **alth***…*
(…) contemplate the apparition of the dead…
(…) on Ixion's rolling wheel **d***…*
(…) **n** *on a river Tantalus* **ol***…***r** *(?)*
(…) the infamous swords thrown to the ground by the Phrygians **la***…*
(…) ally hastened by: Courage! Unfortunate Deeima **dame ia***…*
(…) **mon***, and Achilles showed himself in full daylight.*
Soon the afflicted Trojans flee,
abandoning the cast-off swords.
Coming towards me the sound of a sweet voice…
(…) but I recognize the sound clearly and all…
(…) suddenly, lady, trying again **o***…erect…*
*(…) sunbeams with me…***to***…*
(…) near Pyrrhus…

(continued)

(…) **en** *invisible. Himself, by good luck, by chance* **ka***…*
(…) **ida***.*
(… … …)

b/
O, isle of Lemnos and cratrers of volcanoes, where between blasts of wind
(…) Hephaestos once lived, assembling all the elements with a divine art. Lightning bolts…
(…) javelins, because he made invisible things against mortals. This is the son of Achilles…
(…) Zeus who made the gods tremble.
(…) **eyel***…terrible…***is***…*
(…) **orasai***…hastened…the…*
(…) **atra***…of Hephaestos…*
(…) shade…such…
(…) **roon***…kinds…***o***…*
(…) **na***…***khe***…***n***…***on***…*
(…) **r***…holy…*

-- Translation by D. Yeld

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NOTE:

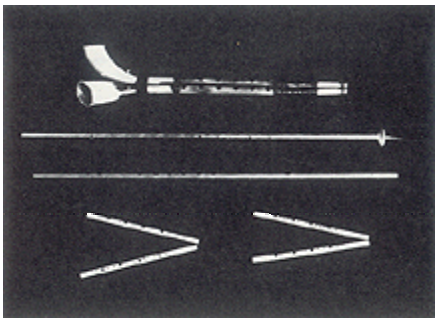
The periods (…) indicate the lacunae in the original sources (papyrus or marble). The fragmented words, syllables or isolated letters are **boldfaced** *in the translation, because they have no sense. Their transcription is uniquely phonetic. [Additional comments by the author of this edition are in square brackets.]*

=== === ===

DICTIONARY OF INSTRUMENTS

askros*: a kind of krotala, clappers or castenets considered by some to be the same as or similar to another percussion instrument: the psithyra.*

askaules*: bagpipe. The word appears in Roman times used by Martial.*



aulos*: principal and most important wind instrument, played alone or combined with the voice or with stringed instruments, especially with the kithara. [See above.]*
Usually the aulos was used in pairs; the two auloi were called "twin auloi", also "double pipe". Each had its own mouthpiece. Sometimes the pipes of the two auloi were of equal length; sometimes one was longer than the other. Each aulos had a number of lateral finger holes called **trèmata** *or* **trypèmata***. The reed, made of cane, was called the* **glottis***,* **glossis***, or* **glossa***. Due to the force required to blow the aulos, the* **auletai***, as shown in vase-paintings, wore a feather band called the* **phorbeia** *or* **epistomis** *(in Latin:* **capistrum***).*
Other names given to the aulos are:

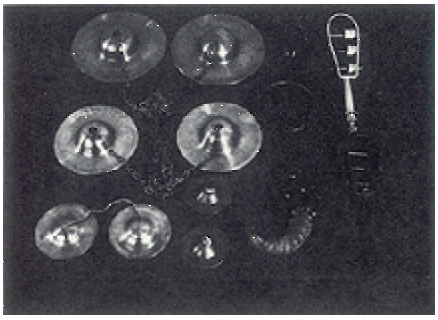
diopos*:*	*having two holes*
hemiopos*:*	*having half the number of holes*
hypotretos*:*	*pierced from below*
kalliboas*:*	*with fine tone*
mesokopos*:*	*of middle size*
paratretos*:*	*pierced sideways*
polytretos*:*	*having many holes*
polykampes*:*	*much-twisted*
polykompos*:*	*loud-sounding, sonorous*
polymekes*:*	*of great length*
polymeles *and* **polymelpes***:*	*many-toned, capable of many melodies*
polyphthongos *and* **polyphonos***:*	*many tones, sounds*
barybromos*:*	*with deep, strong sound*

barbitos*,* **barbiton***: a variety of the lyra but narrower and longer; consequently its strings were longer and its pitch lower. Other names are* **barmos***,* **baromos** *and* **barymiton***, the latter two mentioned by Sappho and Anacreon.*

calamos*: the aulos made of the "calamus" reed.*

canon*: usually surnamed "the Pythagorean canon" because of its invention was atrributed to Pythagorus. It is a monochord used to determine the mathematical relationships of musical sounds. The canon is often taken for the monochord.*

chelys*: primitive lyra, so-called because its soundbox was made from a tortoise shell.*



cymbala*: two hollow, hemispherical metal plates of Asiatic origin, first used in the orgiastic cults of Cybele and later of Dionysos. Another word for* **cymbala** *is* **bakyllion** *or* **baboulion***.* **Cymbalion***, dimunitive of* **cymbalon***, means a small cymbal. [See above left.]*

discos*: metal disk or gong with a hole in the middle, suspended by a cord and struck with a hammer.*

dizygoi*,* **dizyges auloi***: double aulos; twin-auloi.*

echeion*: mystical name for the cymbal in the cult of Demeter. Also* **echeia***, or hemispheric vases of different sizes producing different sounds when played with a small stick. The word* **echeion** *means the sound-plate or sound-box of stringed instruments.*

elymos*: kind of Phrygian aulos with two pipes of unequal length, of which the longer on the left was curved and bell-shaped, probably due to the insertion of a type of horn.*

embaterios aulos*: aulos playing the* **embaterion melos** *or marching songs during a military march.*

emphysomena*: wind instruments in general. The word is derived from* **physan** *(= "to blow").*

enchorda*,* **organa***: stringed instruments in general which can be divided into the following families:*

a) lyra and kithara family: phorminx, kitharis and barbitos.
b) psalterion family: magadis, pektis, sambyke, phoenix or phoenikon or lyro-phoenix, epigoneion, simikon and trigonon.
c) lute family: trichordon, pandoura.

Aristoxenus names as "foreign instruments" the phoenix, pektis, magadis, sambyke, trigonon, klepsiambos, skindapsos and enneachordon.

epigoneion*: a stringed instrument of the psalterion family, played by the fingers without the aid of plectrum. Its etymology derives from* **epi** *(= "on or upon") and* **gony** *(= "knee"). According to the testimony of Pollux, the epigoneion had 40 strings and was one of the largest polychord instruments used in ancient Greece.*

epistomis*: see* **phorbeia***.*

gingras*: a small aulos of Phoenician origin with a piercing tone and of a lamenting and mournful character. Also, the name of Adonis in the Phoenician language.*

helicon*: stringed instrument similar to the canon and monochord used to measure the consonances. In a figurative sense, the word comes from* **Helicon***, "the mount of the Muses". A diagram showing the proportions of the helicon has been handed down to us by Ptolemaeus.*

hendakachordon*: type of lyre with eleven strings and ten intervals, according to the testimony of Ion of Chios. The eleventh string was added by Thimotheus of Miletus.*

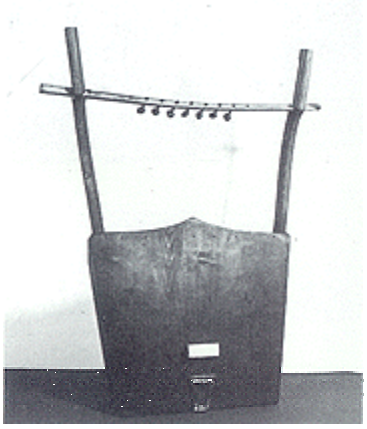
heptagonon*: unknown instrument of septangular dimensions referred to by Aristotle in his "Politics".*

hydraulis*,* **hydraulos***,* **hydraulikon organon***: derives from "water" and "aulos". An organ in which the sound is produced by hydraulic air compression and the invention of which has been attributed to Ctesibius, a Greek mechanic and barber of Alexandria. Some scholars have accredited Archimedes with the invention of the hydraulos, the principle of which is based on the* **syrinx polycalamus** *or "Pan pipe".*

iambyke*: a stringed instrument of triangular form, so-called because it accompanied the songs [called]* **iamboi***, as mentioned by Phyllis of Delos and Hesychius.*

kindapsos*,* **skindapsos***: a big, four-stringed instrument of a lyroid form, played with a feather plectrum.*

keras*: a kind of trumpet made of horn.*



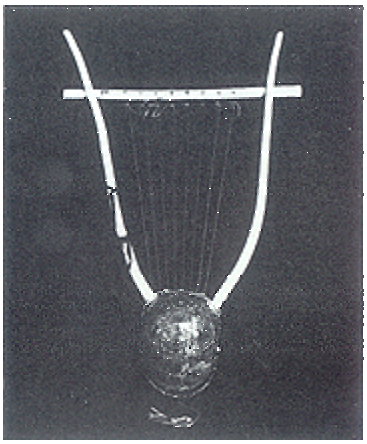
kithara*: a more perfect and elaborate stringed instrument than the lyra. It differs from the lyra in its soundbox, size and sonority. The soundbox is wooden and much larger than that of the lyra, thus producing a sound more sonorous and fuller. The classic form of the kithara has seven strings. While the lyra remained an instrument restricted to amateur players, the kithara was largely used by professionals and was termed by Aristotle* **organon technikon** *(i.e., a "professional instrument"). [See above, preceding page.]*

kitharis*: a primitive stringed instrument identified with the lyra or phorminx, while other historians identify it with the kithara. Its sound-box is wooden and resembles the round shape of the tortoise-shell. Vase representations of the kitharis recall posterior instruments of the Middle Ages, such as the crwth or rotta.*

klepsiambos*: unknown instrument with nine strings used to accompany declamations,* "**parakataloge**"*. Belongs to the psalterion family.*

krotala*: castanets or clappers: a percussion instrument consisting of two hollow pieces of shell, wood or metal which when clapped together produce a sound called* **rhymbos** *or* **rombos***.*

kroupezion*: wooden shoe or sandal used to mark the time in dancing; usually a small piece of metal was attached to the sole to make the beating clearer and stronger. The term* **podopsophos** *was used for the man beating the time with his foot.*



lyra*: the most important and most widely known of all instruments of ancient Greece [see above]; associated with the cult of Apollo [as was the kithara]. The fundamental parts of the lyra are:*

- *The sound-box,* **echeion***, made of the carapace of the tortoise, poetically called the* **chelys** *(from* **chelone** *- "tortoise"). Over its opening, a vibrating membrane of hide stretched.*
- *Two arms made of horn or wood, called* **peichis** *(= "arms") or* **kerata** *(= "horns"), projected above the sound-box. These arms were joined by a crossbar made of wood and called* **zygon** *or* **zygos** *(= "yoke").*
- *Its strings, made of gut or linen and called* **chordai** *or* **neurai***, were attached to the* **chordotonion** *or* **chordotonos***, which was made of wood*

and situated in the lower part of the sound-box. The strings passed over a bridge called **magas** *and stretched to reach the zygon, where they were fixed by mobile leather or cotton rings or pegs called* **kollaboi** *and* **kollopes**.

The primitive lyra had three strings. The type most frequently represented in vase-paintings had seven strings. An eighth string, supposedly added by Pythagorus, appeared in the 6th century B.C. The addition of a 9th string was attributed to Theophrastus of Piera; a 10th string, to Histaeus of Colophon; and an 11th string, to Thimotheus. Other sources attribute the addition of a 12th strung to Melanippides.

magadis*: a stringed instrument of the psalterion family. The origin of the magadis, according to Anacreon, was Lydian. It consisted of twenty strings, probably tuned in pairs (each of the pair sounding the octave of the other). The term* **magadizen** *implies "to sing or play in octaves".* ***Magadis*** *also refers to a Lydian aulos.*

monaulos*: a single aulos or a single-piped aulos; also called* **calamaules**.

monochordon*: as its name implies, an instrument with one string. Like the canon, the monochordon was employed to determine the mathematical relationships of musical sounds.*

nablas, **nabla***: a twelve-stringed instrument of the psalterion family, of Phoenician origin [and thus related to the Hebrew* **nevel***], and played with the bare fingers, without a plectrum or plectron.*

niglaros, **ginglaros***: small aulos of Egyptian origin, played to mark the regulated movements of the rowers.*

organon*: generic name for stringed and wind instruments.*

pandoura, **pandouris**, **pandouros***: a three-stringed instrument of the lute family, also called* **tricordon**. **Pandourion** *is the diminutive form of* **pandoura**.

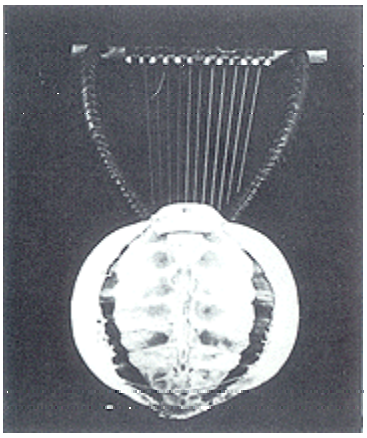
parthenios aulos*: the highest-pitched aulos or "virginal" aulos.*

pektis*: a stringed instrument closely associated with the magadis.*

pelex*: a stringed instrument of the psalterion family mentioned by Pollux. Nothing else is known about it.*

phoenix*: a stringed instrument similar to the magadis and the pektis.*

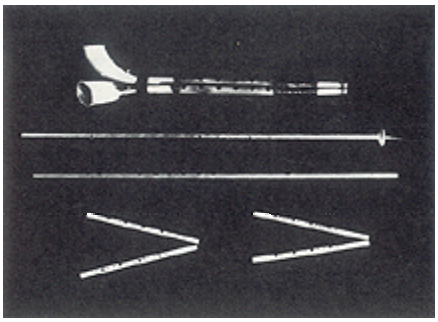
phorbeia*: also called* **peristomion** *and* **epistomis***; in Latin =* **capistrum**. *It consists of a leather band similar to a muzzle, which the aulos player or* **auletai** *used around his mouth and cheeks. It had a hole in front of the mouth to allow blowing into the aulos, and it was tied behind the head. Use of the phorbeia allowed the player to blow the aulos for a long, continuous time without tiring his face and cheek muscles.*



phorminx*: primitive lyra; probably the most ancient stringed instrument played by the epic-singers called aoedoi. It had two arms made of horn. Homer referred to it as perikalles (= "very beautiful"). [See above.]*

photinx*: wooden transverse aulos, of Egyptian origin, similar to the plagiaulos.*

physallis*: a kind of aulos; from the word* **physan** *(= "to blow"). The name is mentioned by Aristophanes and Lysistratos.*



plagiaulos*: a transverse aulos which, according to Pollux, was of Lybian origin and made of lotus wood. It was characterized by the use of a fine membrane that covered one hole, thus producing a sound similar to that produced by the reed of a normal aulos. Its special tone color is recalled by the modern "mirliton" or "eunnuca flute". [Included in the set of auloi above.]*

psalterion*: a generic term for stringed instruments played directly by the fingers without the use of a plectrum. However, the word* **psalterion** *was used in the sense of a specific instrument. Latin:* **psalterium***. From the verb* **psallein** *(= "to touch with the fingers").*

psaltinx*: a kind of kithara.*

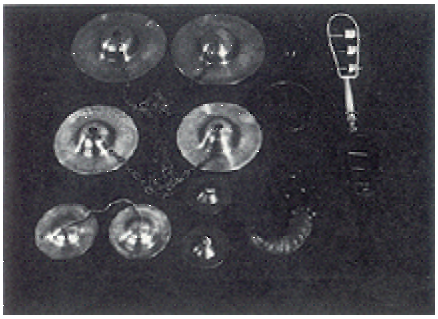
pteron*: an unknown instrument; probably a wind instrument because it is usually associated in Greek literature with the auloi and the hydraulos. Literally means "wing".*

pythikon*: an unknown stringed instrument also called* **dactylikon***.*

roptron*: a small and light drum consisting of a wooden hoop with a piece of parchment stretched over it and small pieces of metal fastened around it: a tambourine.*

salpinx*: straight trumpet made of metal or bone. The horn trumpet was called* **keras** *= horn. The shell trumpet was called triton in honor of Triton, son of Neptune [i.e.,. Poisedon] and his trumpeter.*

sambyke*: a stringed instrument in the form of a small harp whose name is derived from a ship and which was introduced into Greece from Syria and Egypt. The instrument retains the same name because its shape recalls the image of a sambyke (= "boat"). [See above.]*



seistron*: from the word* **seio** *(= "to shake"). In Latin:* **sistrum***. A small percussion instrument in the shape of a stirrup or horseshoe, with a handle and loose crossbars lined with tiny metal discs. It came from Egypt, where it was used in cult ceremonies in honor of Isis. Aristotle relates that along the river Escamandros grew a certain type of plant named* **sistro** *or* **seistros***, supposedly belonging to the chickpea species, whose seeds when dry produced soft-sounding noises when shaken, and which were believed to frighten off evil spirits. [See above, top right.]*

simikion*: a stringed instrument of the psalterion family with 35 strings, like the epigoneion.*

skytalion*: a small stick; term for a very small aulos. The* **elymos** *or Phyrgian aulos was surnamed* **skytalias***.*

spadix*: a stringed instrument like the lyra, mentioned gy Nicomachus. It is also a branch of the palm tree with its fruits or dates.*

syrinx*: Pan pipe or shepherd's pipe.*

tityros*,* **tityrinos aulos***: a shepherd's aulos made of reed or cane.*

trichordon*: a three-stringed instrument, also called* **pandoura***. It was perhaps the only instrument with a neck used by the Greeks; of the lute family.*

trigonon*,* **trigonos***: a stringed instrument of triangular form, as its name indicates. It was actually a harp and was played by the fingers or with a plectrum, and it had various strings of different lengths. It belonged to the class of "polychord" (many-stringed) instruments.*

tympanon*: a percussive instrument in the form of a cylindrical box, with skin membranes stretched over both ends; it was played with the hand and usually by women during the rites of Cybele and Dionysos. A kind of tambour or hand-drum. [See above.]*

Tyrrhenos aulos*: an Etruscan aulos.*

xylophonon*: from* **xylon** *= "wood", and* **phone** *= "sound". The word* **xylophonon** *was unknown in ancient Greece and the use of the "xylophone" is not certain. However, an instrument in the form of a small ladder appears on various Apulian vases. It could well have been a kind of sistrum or seistron.*

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ABOUT THE TEXT OF THIS EDITION

The above text is transcribed from the liner notes of the original LP version of the recording. The original notes were in French, English and German. The liner notes of the CD version, while taken from the same source, are greatly compressed, do not show which performer used which instruments in what piece in which order, and lack the translations of the Greek lyrics and the descriptions of the Greek instruments.

In order to make the CD version of the recording as valuable to the listener as possible, I have retyped, revised and in some cases added to the English liner notes. The text in brackets [like this] has been added by myself.

*The music of ancient Greece, like that of ancient Israel, is part of the cultural background of New Testament studies. In the earliest days of the Church, music such as is performed on this recording was still contemporary with the music of the Second Temple at Jerusalem: the cantillation of Hebrew Scripture, as transmitted from antiquity and as reconstituted by the late Suzanne Haïk-Vantoura (**La musique de la Bible révélée**, Harmonia Mundi CD HMA 195989, formerly HMA 1909890). The pagan and Christian Greek philosophers and the Catholic Church Fathers (for example, Clement of Alexandria) had much to say about the character of music at the end of antiquity; and their testimony is relevant to our understanding of the music both of ancient Greece and of ancient Israel, and of the influence both had on the music of the Church.*

It is worth noting that the Greeks understood vocal music as **melos***: a* **gestalt** *of melody, words and rhythm (and by implication, choral setting and instrumental accompaniment as well). Some of their philosophers also spoke of the concept of* **ethos***: the moral force of music, or the ability of music to express moral attitudes and even shape moral character. If the music found on this recording and Haïk-Vantoura's sounds (each in its own way) surprisingly "modern", it is largely because Western classical music rediscovered the principle of functional tonality, thanks to the efforts of Monteverdi and other Renaissance composers who sought to rediscover the lost* **ethos** *of ancient music.*

Few recordings will convey to the listener more clearly the spirit of a lost age, or of a lost culture, than this one. There have been more recent (and no doubt in some ways less arcane) recordings of ancient Greek music, but this production remains the **de facto** *standard by which all other recordings of this kind are measured.*

John Henry Wheeler

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Original text of LP liner notes:
Maquette Relations
Impression Amigon -- Imprimé en France

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